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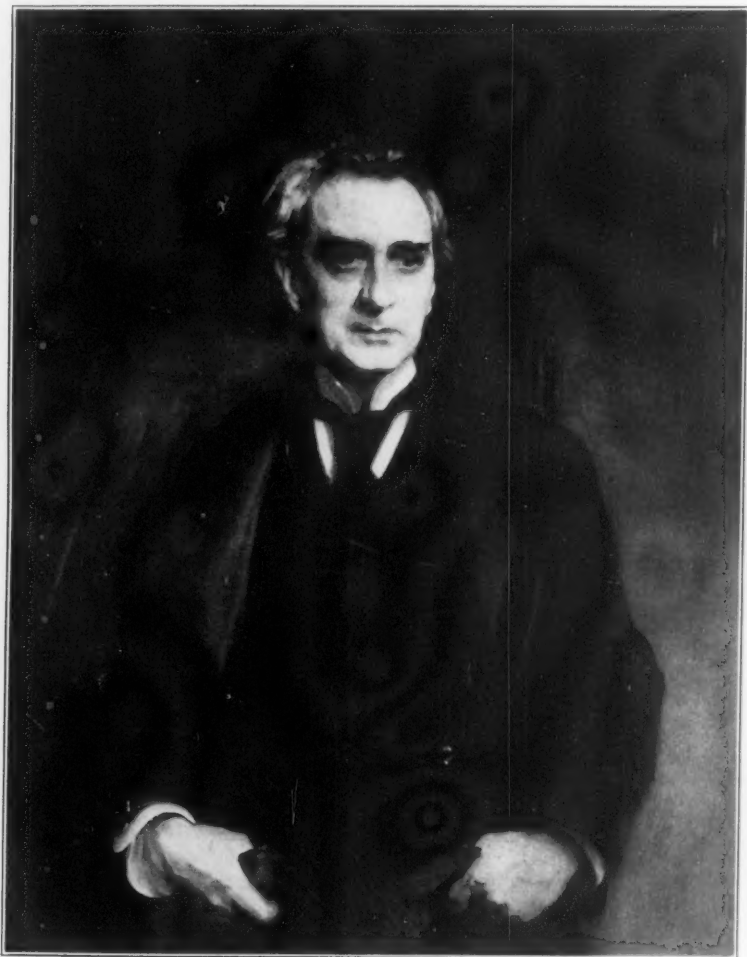
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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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Copyright, 1925, Executors of John S. Sargent

PORTRAIT OF EDWIN BOOTH (DETAIL)
BY JOHN SINGER SARGENT
LENT BY THE PLAYERS, NEW YORK

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI, NUMBER I

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THE ANNUAL MEETING OF THE CORPORATION

The fifty-sixth annual meeting of the Corporation of the Museum, composed of the elective fellows—Fellows for Life and Fellows in Perpetuity—will be held at the Museum on January 18, 1926, at 4 p. m. The report of the Trustees for the past year will be presented, and there will be addresses by the President and others.

EXHIBITION OF COLLEGIATE ARCHITECTURE

The Association of American Colleges is to hold its annual convention in New York City in January. One of the sessions will be held in the Museum, on January 15 at 8 p. m., the subject for discussion being What the College may do to Create an Interest in and Appreciation of the Fine Arts.

That the members of the Association as well as the public may have an opportunity to learn what is being done throughout the country in the matter of collegiate building, an exhibition of drawings and photographs of projected or recently erected college buildings is to be shown in the Museum from January 12 through January 24.

This exhibition, which on account of the restricted space at our disposal must of necessity be small, will be shown in the corridor at the foot of the stairway from the Armor Gallery and in Class Room B adjoining.

AN EXHIBITION OF CONTEMPORARY EUROPEAN INDUSTRIAL ARTS

A representative selection of objects from the International Exposition of Modern Decorative and Industrial Art which was held in Paris last summer, assembled and brought to this country by Professor Charles R. Richards under the auspices of the American Association of Museums, will be exhibited in the Museum from Monday, February 22, through Sunday, March 21. The material will comprise furniture, including ensembles by Ruhlmann, Sue et Mare, Paul Follot, Rateau, and Brandt; ceramics, representing the work of Decoeur, Delaherche, Lenoble, Serré, Buthaud, and others; glass and pâte de verre by Decorchement, Marinot, Lallique, and Goupy; silver, inlaid metalwork, ironwork, rugs, woven pattern silks, printed cretonnes, and examples of printing and bookbinding.

The exhibition will also be shown in Boston, Cleveland, Detroit, Chicago, Minneapolis, St. Louis, Pittsburgh, and Philadelphia.

THE SARGENT EXHIBITION

The Memorial Exhibition of the Work of John Singer Sargent, which consists of about sixty-two oil paintings, sixty water-colors and two drawings, has been chosen with a view to including available works which seem to give evidence of having particularly aroused the artist's own interest, and with a view, moreover, to show-

the New York public has seen little or nothing are the Luxembourg Gardens at Twilight, a landscape of Whistlerian subtlety and loveliness which Sargent painted in 1879 when he was only twenty-three, the brilliant jet and crimson half-length portrait of Mrs. James Lawrence, and the Boston Museum's famous Daughters of Edward Boit, painted only two or three years later. The Museum's own portrait of Madame



NONCHALOIRE—MADAME MICHEL

BY JOHN SINGER SARGENT

LENT BY MRS. CHARLES E. GREENOUGH

ing as many fine works as possible which the public has not had many opportunities of seeing. Thus we have been able to borrow from The Players the portrait of Edwin Booth, a superlative mellow work painted in 1890, and the Joseph Jefferson as Doctor Pangloss, portraits practically unknown beyond the membership of the club to which they belong. The Portrait of Mrs. Burckhardt and Daughter also has never been publicly shown.

Among the important canvases which were shown in the recent exhibition at the Boston Museum of Fine Arts but of which

Gautreau, which Sargent a few years ago called the finest thing he had painted, was, it will be remembered, painted as early as 1884 when Sargent was twenty-eight. His style in the early 'eighties is further seen in the piquant portrait of Robert Louis Stevenson and in the sensitive, dark Venetian scenes. Comparison of these with similar subjects painted some twenty-five years later reveals better than a study of his portraits the development of the artist's vision. How brilliantly the years brought out the sunlight in his painting is seen in such dazzling performances as

Dolce far niente and The Fountain—Villa Torlonia and in that amazing *tour de force*, Lake O'Hara. The accurate observation of subdued light in the Moorish Courtyard, painted apparently before sunrise, serves to enhance still further one's sense of satisfied confidence in the studies of brilliant Southern sunshine.

Such objective satisfactions are furnished in abundance by the water-colors, in which gusto, virtuosity, and accurate observation are raised to a pitch probably never achieved by another painter in this medium.

Whether it is through his water-colors or through his portraits that Sargent's fame is to survive rests with the future. In the present collection of his works the portraits shown are in various contrasting moods and tenses. There is the rollicking portrait of Mr. and Mrs. Phelps Stokes in the quaint costume of bicycling days and there is the noble, spacious portrait of Major Higginson. There are the brilliant society portrait of Mrs. George Swinton and the enchanting, feminine draperies of Madame Michel as well as the excruciatingly psychological studies of Henry G. Marquand, Egerton L. Winthrop, and Calvin S. Brice. There is the elegant distinction of such a portrait as that of Mrs. Inches and the solid objectivity of the portrait of Mrs. Edward L. Davis; there is the splendid appreciation of the elderly aristocrat in the portraits of Mrs. Iselin and Mrs. Endicott as well as the elusive charm of

children in such portraits as that of Kate Haven, a canvas painted in three hours and exhibiting the combination of happy virtuosity and dainty charm which one finds in some of the portraits of Fragonard.

The exhibition opened with a private view on January 4, 1926, and will continue through Sunday, February 14. It is placed in the large gallery, D 6, and the adjoining print gallery.

H. B. WEHLE.

A GIFT TO THE EGYPTIAN COLLECTION

The seated statue of Sesostris I,¹ shown in figures 1 and 2, which has been received as a gift from Jules S. Bache, is a most valuable addition to the Museum's representation of Egyptian sculpture, both in its historical interest and as a work exhibiting in the highest degree the superb qualities of Middle Kingdom modeling. The head of the statue, which had been sculptured separately and doweled to the body, has

been lost, but the statue is otherwise intact except for the fore part of the plinth which has been broken off.

The statue is of black basalt, about two-thirds life-size,² and represents the king as sitting on a cubical seat or throne with low, rounded back, his feet resting on "the nine bows," symbolic of his conquests of neighboring peoples. He wears the short skirt barely reaching to the knees, on

¹Now exhibited in the Third Egyptian Room.

²The present height of the statue is 1.04 m. (41 in.), including the plinth.



FIG. 1. MIDDLE KINGDOM
STATUE OF SESOSTRIS I

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PORTRAIT OF MRS. GEORGE SWINTON
BY JOHN SINGER SARGENT
LENT BY THE ART INSTITUTE OF CHICAGO

the belt of which is inscribed his throne name, Kheper-ka-Rê. On his head was the *nemes* or striped kerchief, the ends of which may be seen resting on either shoulder. The two sides of the throne are decorated with similar designs: on each, two kneeling figures of Nile gods, face to face, one crowned with the lotus, the other with the papyrus, symbolic of Upper and Lower Egypt respectively, each presenting in his extended hands a cartouche containing one of the names of Sesostris (fig. 1). Above the design is an inscription in horizontal lines containing the titles of the king. On the back of the throne is a symbolic representation of the union of Upper and Lower Egypt, consisting of the hieroglyphic character meaning "to unite," about which are intertwined the lotus and papyrus.

Mr. Bache's gift has a further and particular interest as an addition to our collection in the fact that the statue represents the Pharaoh whose pyramid and temple have been the center of the Museum's excavations at Lisht during recent years and have yielded for our collection one of the most representative series extant of Middle Kingdom bas-reliefs. These are now exhibited in our Fifth Egyptian Room with reliefs from the pyramid temple of his predecessor, Amenemhat I.

Sesostris I was among those rulers of the early twelfth dynasty who developed the vast irrigation scheme which resulted in the reclamation of the basin known as the Fayûm, and it was there that the statue was found—a memorial, perhaps, to the part which he had played in the institution of this great project.

ALBERT M. LYTHGOE.

COLONIAL PAINTED PANELING

There has been installed on the upper floor of the American Wing a fragment of painted paneling of the early eighteenth century which is a most interesting document of Dutch influence in Colonial America. The existing examples of Dutch

work of a decorative sort, dating as early as this paneling, are very rare. The fullest expression of the influence is found in the silver of the period, which is most adequately represented at the Museum in the Clearwater, Halsey, and Garvan collections. A painted kas in the room from Woodbury, Long Island, has been until now the only example of painted woodwork in the Wing which showed direct Dutch inspiration, since the proportion of this influence in the early furniture—and it is in some degree present—is not large. In this new paneling from Belle Mead, New Jersey, a different type of painted decoration is exemplified.

This section of paneling¹ is of the stile and rail type, simple beveled panels with raised fields. There are six vertical panels in the main section, with one

large panel across the top spanning the three groups below. The central panels form a door surrounded by a narrow applied moulding.

The striking thing about the paneling is its decoration. The stiles and rails are painted a very dark green, almost a black. On this are traces, which in some spots have almost disappeared, of fanciful decoration in yellow, the subjects and treatment of which are suggestive of Chinese lacquer, which undoubtedly formed the

¹H. 99½ in.; W. 63 in.



FIG. 2. MIDDLE KINGDOM
STATUE OF SESOSTRIS I

inspiration for this cruder attempt. The narrow quarter-round mouldings which surround the panels are a lighter gray-green or olive, while the narrow surface of the bevel is grained like wood in various shades of brown.

The fields of the vertical panels are

shell and introduces still another note of color.

The large panel above, which spans the whole section, is treated with a realistic scene of Elijah and the fiery chariot. The scene, which would appear to be a usual one, is in reality rarely represented in paint-



COLONIAL PAINTED PANELING
EARLY XVIII CENTURY

cream color, on which compositions of vases or baskets with flowers growing from them are painted in pink, blue, yellow, green, brown, and black. These motifs are decidedly Dutch in character, reminiscent of some of the polychrome tile designs. The composition is elongated to fill up the panel. The narrow applied moulding which frames the door is painted to imitate tortoise-

ing. The panel is painted in a different manner from the decorative designs and is probably from another hand. This use of scenes from the Bible is characteristically Dutch, and among the tiles in the room from Woodbury, Long Island, is found a representation of the same subject, inspired, no doubt, from an earlier woodcut.

Just how this paneling was originally

used it is difficult to say. In all probability it formed part of a paneled fireplace wall, following the English rather than the Dutch form. In the usual type of high Dutch fireplace in which the back of the fireplace was formed by the wall of the room, such paneling as this would not have occurred.

Belle Mead, New Jersey, where stood the house from which this woodwork was taken, is about nine miles from Princeton. The Dutch influence had percolated far



FIG. 1. STUDY FOR THE DANCE
BY CARPEAUX

into the state, following the course of the rivers. "Through the valley of the Raritan, among the hills of Somerset and Hunterdon Counties were many homes of Dutch settlers who so stamped their individuality upon that portion of the State."² All through this part of the state Dutch names occurred and still occur, ". . . at Millstone³ General Frederick Frelinghuysen, at Rocky Hill, Van Horns and Berriens. . . . Around New Brunswick—earliest known as Inian's Ferry—had settled a thrifty but conservative colony of Hollanders from Albany and its vicin-

² Francis Bazley Lee, *New Jersey as Colony and State*, vol. III, p. 69.

³ Millstone being not many miles from Belle Mead.

ity."⁴ The prevalence of this Dutch influence in New Brunswick, whence it radiated into the central part of the state, was remarked by Peter Kalm. On his way north from Philadelphia in October, 1748, he describes the houses of New Brunswick in considerable detail.⁵ In June of the following year in his description of Albany and its houses he says: "A great number of houses were built like those of New Brunswick which I have described: the gable end being built toward the street, of bricks, and all the other walls of planks."⁶

We can therefore feel reasonably sure that in this rare section of painted paneling we have a document of the decorative efforts of the Dutch colonists in America, indicative of their taste not only in New Jersey but in New York as well, since the close resemblance between the exterior architecture of their houses must have extended to the architecture and decorative treatment of the interiors.

CHARLES O. CORNELIUS.

JEAN-BAPTISTE CARPEAUX

"Snow has fallen continually since yesterday. The funeral ceremonies have just taken place in the midst of an immense gathering of people. Lille, Douai, and several other neighboring cities sent deputations from their schools of fine arts, painting, architecture, and sculpture. One did not notice the presence of members of the Institute. Carpeaux, in fact, did not belong to the Academy, and the famous funeral committee with M. Lefuel at its head did not have to disturb itself."

Thus wrote a representative of the press when, on November 29, 1875, he witnessed the tribute paid by Valenciennes to one of her greatest sons, the sculptor Jean-Baptiste Carpeaux. Fifty years have elapsed since Carpeaux's death, which makes it especially timely at the present moment to review some of the facts of his life and to call attention to two sculptures by him in this Museum. One of these sculptures has been in the Museum since

⁴ Lee, *op. cit.*, p. 68.

⁵ Peter Kalm, *Travels in North America*, p. 228.

⁶ Kalm, *op. cit.*, p. 256.

1911 and is exhibited in Gallery 8 on the second floor; the other was acquired within the last year and is shown for the first time this month in the Room of Recent Accessions.

Jean-Baptiste Carpeaux was born on May 14, 1827, in Valenciennes, the son of Joseph Carpeaux, a mason, and his wife Adèle Wargny. His parents were very poor and his early education was received at the *École des Frères* in Valenciennes, where he learned to read and write very badly. "To make statues: the child Carpeaux had no other dream," says M. Chesneau in his life of the sculptor, and although this is doubtless an exaggeration yet we know that the desire to create showed itself in Carpeaux at an early date. When fifteen years old he was enrolled in the *Petite École* at Paris, where he remained throughout the years 1842, 1843, and 1844, supporting himself by placing his talent at the disposal of any one to whom it was of value and who would pay him for it. In 1844 he was admitted to the *École des Beaux-Arts*, where he studied successively with Abel de Pujol, Rude, and Duret. His dream in these years was of course the *Prix de Rome*, which after repeated efforts he finally won in 1854 with a typical neo-classic group, *Hector Beseeching the Gods in behalf of his Son Astyanax*.

Once in Rome Carpeaux threw aside the mantle of neo-classicism which he had until then worn unwillingly but of necessity. In 1861 he wrote: "I have passed seven years in Rome and have been vividly impressed by Michelangelo and Raphael, by the poets Dante, Tasso, and Petrarch. These masters have shown me divine nature in all its forms." Michelangelo was indeed the great influence of this period in the sculptor's life and the group, *Ugolino and his Sons* (1861), combines the anatomical exaggeration so characteristic of the great Florentine with the involved contortions of the Hellenistic school. The subject was chosen from the thirty-third canto of Dante's *Inferno*. It is interesting to note that in this same year (1861) was produced the delightful and powerful bust of Mme. de la Valette, wife of the French ambassador to the Vatican and Carpeaux's great friend and patroness. This was the first of

a long series of fine portrait busts (those of Gérôme, Garnier, Dumas, Laborde, and Mme. C. are especially masterful) in which to the decorative quality of mid-eighteenth-century French sculpture is welded the feverish and nervous alertness of the real Carpeaux. The bust of Mme. de la Valette anticipates the future at this time when the sculptor had not yet emerged from his period of student eclecticism.

In 1862 Carpeaux was back in Paris mak-



FIG. 2. STUDY FOR THE DANCE
BY CARPEAUX

ing the acquaintance of many people who were to prove valuable patrons to him. It was at this time that he was introduced to Napoleon III. The Imperial France of the Tuileries (1864), in which the recumbent figures of Agriculture and Science are taken with little modification from the Medici tombs, shows the Michelangesque influence which was ever recurrent in Carpeaux's work. But the *Flora* of the same year, also designed for the Tuileries, reveals to us the real contribution that Carpeaux made to the evolution of sculptural style. The *Flora* and *The Dance*, the latter dating to 1869, are the two works which must be studied if one would understand Carpeaux, the innovator. His other important work, *The Four Quarters of the Globe*, in the Lux-

embourg Gardens (1872) is less consequential, less epoch-making.

To discern better the real Carpeaux let us analyze the *Flora* and *The Dance*. In the first of these groups the crouching *Flora* surrounded by playful putti holds with extended arms a garland of foliage and flowers above her head. Noticeable at once is the strong play of light and shade achieved by breaking up surfaces with bosses and cavities and by unusually deep undercutting. This indeed is one of the two great contributions of Carpeaux who, for the first time in the history of sculpture, put *chiaroscuro* to its fullest use. The other characteristic of the *Flora* is the ecstatic, feverish nervousness which permeates the frankly sensuous figure of the woman and the frolicking children around her. These figures do not look into the future, nor do they remember the past. To say that they lack depth or soul or personality would be beside the point. They are the very embodiment of free, unrestrained momentary existence, of the joyous Bacchic interpretation of life. Individuality and any suggestion of the power of coherent thought were relegated to the background by the sculptor, who was intent upon an idea which could be conveyed only by the use of unthinking types.

The analysis of the *Flora* applies as well to *The Dance* on the façade of the Paris Opera. This famous group, with its central figure of a youth holding aloft a tambourine and encircled by dancing maidens, is the very essence of vitality and electric excitement. The central figure rises from the midst of its dancing companions with all the spontaneity of a musical improvisation. What joy is expressed in these feverish faces, so intent upon the single thought of their dance that they seem not to be thinking at all!

The two sculptures by Carpeaux owned by the Museum are studies for *The Dance*, although neither was ultimately used. Both are terracotta busts of maidens, with vine leaves twined in their hair. That which came to the Museum in 1911¹ (fig. 2)

¹Exhibited in Gallery 8 on the second floor. Inscribed on the left shoulder: J.-B. C. Height, including wooden base, 16 in.

is the quieter of the two. Its subject has turned her head to the right and gazes downward with a vague suggestion of weariness and sadness, possibly from a subconscious knowledge of the inevitable shortness of her dance. Yet still she smiles, not knowing the reason for her own *tristesse*. The other bust² (fig. 1) radiates happiness and life. The girl tosses her head with open mouth and smiling eyes. The leaves in her hair are blown about in the whirl of swift movement. She is at the very height of her ecstasy. For the moment her dance will never end.

PRESTON REMINGTON.

A SPANISH DRESS

A recent acquisition to the Museum collection of costumes is an embroidered Spanish dress of the late sixteenth century (fig. 1), on exhibition in Gallery H 22. To this costume, made for a child of between ten and twelve years of age, an interesting analogy in period and style is found in the portrait¹ (fig. 2) by Alonso Sanchez Coello of Isabella Clara Eugenia, daughter of Philip II of Spain and his third wife, Isabella Elizabeth de Valois, probably painted when the Infanta was at least twenty years of age—that is to say, about 1586.² Comparison of the one with the other will reveal minor differences, but in the main, the cut of the bodice, the character of the embroidery, and especially the hanging sleeve (fig. 3) serve to show their kinship. To be sure, the Infanta's gown is apparently composed only of two parts—bodice and skirt—while the Museum costume adds to these an embroidered coat-like garment, open down the front, called a *redingote*. In fact, the dress is what Vecellio, whose *Costumi Antichi e Moderni* was first published in 1590, describes in the words of Racinet's transla-

²Shown in the Room of Recent Accessions. Inscribed on the back: Au Docteur de Castellet, Souvenir J.-B. C. Carpeaux. Height, including marble base, 20 in.

¹Collis P. Huntington Bequest. Acc. no. 25.110.21.

²The Infanta was born in 1566, and as Coello died in 1590 the painting probably was executed between 1586 and 1590.

tion as "la grande robe en redingote qu'elle était brodée d'or et de soie."³ The skirt is bell-shaped and its stiff contour is in marked contrast to the soft folds of fifteenth-century costume. The close-fitting bodice is slightly pointed and edged with a short skirt in the nature of a ruffle. The embroidered satin redingote falls to the hem of the underskirt, its most important feature the hanging or open sleeve (fig. 3).

This type of sleeve is of particular interest. Contemporary portraits bear witness that, although it is especially characteristic of the elaborate yet severe Spanish style of dress of the period, the hanging sleeve is found often in Italy, where Spanish influence, due to Spanish political domination, was at this time strong. As might be expected, it is less frequently met with in the costumes of contemporary France, where Catharine

de' Medici was the arbiter of fashion. This type of sleeve is not a sudden innovation in the sixteenth century, for it evolves from the mediaeval conception of the sleeve as a separate article of dress that was tied or pinned to the chief garment at the shoulder. Enlart⁴ in his volume on mediaeval costume says that the commercial books of the brothers Bonis at Montauban show that from the first part of the

fourteenth century many sleeves were sold separately. Moreover, we find that it was the quaint custom of the mediaeval lady to detach her sleeve from her tunic and present it as a souvenir to her knight, who wore it on his arm, or carried it as a banner. Mediaeval sculpture⁵ and Italian paintings of the fourteenth and fifteenth centuries

reveal many and various illustrations of the evolution of the hanging sleeve.⁶ The sixteenth century, however, sees the culmination and perfection of this curious fashion. Always richly decorated with embroidery and jewels, it becomes at this time a veritable symbol of royal and courtly costume.

Apart from this sleeve, the embroidery of the entire costume is of extraordinary interest and beauty, even at a time when Spain was famous for her embroideries. As its character differs on each of the three

parts of the costume, it is best to consider them separately. The redingote of gray satin has a small all-over pattern similar to designs found on silks and velvets of the late sixteenth century. Apparently the design, which has been impressed or stamped upon the surface, served as a guide for the gold embroidery, for upon the outlines of the pattern the gold thread has been



FIG. 1. SPANISH COSTUME
LATE XVI CENTURY

³A. Racinet, *Le Costume historique*, vol. IV, Europe XVI C: Fin du XVI siècle et début du XVII—Costumes des dames.

⁴Enlart, *Manuel d'archéologie française*, vol. III, p. 62.

⁵Ibid., vol. III, p. 46. Sepulchral effigy of Philip, brother of St. Louis, at Saint-Denis, from the second half of the thirteenth century.

⁶E. P. Calamandrei, *Le veste delle donne fiorentine nel quattrocento*, Florence, 1924, pls. IX, XI, XV, XXXIII, XXXIV, XXXV.

couched. The embroidery has not been completed, leaving practically the entire back with only the impressed surface.⁷ The bodice, which has been couched in gold upon satin and embroidered in colored silks in satin stitch, suggests, in the bold leaf scrolling of the design, seventeenth-century workmanship. Moreover, the bodice is far more worn than the other portions of the costume. From time to time the satin has been replaced by odd bits of silk; in



FIG. 2. PORTRAIT OF ISABELLA CLARA EUGENIA BY COELLO

fact, the center of the back of the redingote has been cut away and the material used to mend the bodice. It is therefore possible that the bodice did not belong to the original costume.

Undeniably the most beautiful and richly decorated part of the dress is the skirt. Mauve embroidery silks cover a ground of canvas over which couched gold thread forms an all-over design suggesting the reversed C scroll. Adding richness and character, there appears couched upon this a

⁷A fragment of sixteenth-century green satin (probably from a doublet) in the textile collection of the Museum reveals a similar technical process.

motif common in the Renaissance, the partly pruned branch, which in its conventionalized, graceful contour, as in this case, has the appearance of an initial. The same motif, but incorporated in the scrolling design of the border, is to be seen in an altar frontal⁸ in Gallery F 8. Again, it may be seen on a set of embroidered vestments exhibited in Gallery F 7.⁹ To return to the costume. The hem and the middle of the front of the skirt are embellished by five bands of embroidery in gold and colored silks in a meandering design of conventionalized grape leaves and the pruned branch, the bands being alternated by rows of galloon trimming. Designs similar to this may be found in pattern books of the period.¹⁰ It is, however, of particular interest to note that in Alonso Sanchez Coello's painting of the Infanta Isabella and her sister as children¹¹ the embroidery of borders similarly disposed upon their dresses is as nearly identical in design with that on the Museum dress as one could hope to find.

Indeed, examination of contemporary portraits in Spain leads one to believe that the Museum dress represents the type of court costume of the second half of the sixteenth century—particularly from 1580 to 1600. The belief is strengthened by the many contemporary portraits in the passageway from the Uffizi to the Pitti Palace at Florence, of unknown ladies of the court of the Grand Dukes of Tuscany. There the Spanish bond had been firmly established when Eleanor of Toledo, whose cold and melancholy features are familiar in Bronzino's portrait, married Cosimo de' Medici, the first Grand Duke of Tuscany. Among the portraits which line the walls of this passageway, mention may be made of two which not only closely approach the Museum costume in style, but are of the few to which an approximate date may be assigned. Of these, the first is of Joanna of

⁸French, or Italian, late XVI-early XVII century. Acc. no. 08.287.2.

⁹French, XVI century. Acc. no. 16.32.331.

¹⁰J. Foillet, *Musterbuch*, 1598. Berlin, Wasmuth, 1883.

¹¹Prado Gallery, Madrid. Painted about 1576.

Austria,¹² first wife of Francis I de' Medici, Grand Duke of Tuscany, painted about the time of her death, in 1578. The second, that of Christine of Lorraine,¹³ painted a year or two after her marriage in 1589, shows her in what is described as her court costume.

There are further questions which the present state and condition of the dress arouse. The incompleated embroidery of the redingote leads one to suspect that it was never worn by the child for whom it was probably intended. Evidences of candle grease on the front of the skirt suggest that the costume may have been used at one time as an altar figure.

ELEANOR B. SAXE.

HISTORIC LACES AND EMBROIDERIES

The laces and embroideries that have been assembled in the special exhibition arranged in Gallery H 19 comprise those of the Museum collection that were once associated with royalty, and also a number of pieces from private collections shown at the Cartier Galleries last month under the auspices of the Needle and Bobbin Club. With these have been combined photographs and prints of famous portraits of the various personages represented.

On entering the gallery from the rug corridor, the cases opposite on the north wall display two flounces of exceptional interest. The one on the left is the trimming of an alb or a rochet in bobbin lace, the so-called point d'Angleterre, designed with a splendid pattern of rococo banding that frames a decorative peacock alternating with an ornamental basket motif—a type of pattern dating from the first quarter of the eighteenth century. This flounce, from the collection of Gustav Adolf, Prince of Hohenlohe-Schillingsfurst, cardinal priest at the Vatican under Pope Pius IX, was lent to the Museum in 1918 by the late Mrs. John E. Parsons, who at the same time lent the interesting piece of bobbin lace designed with the papal tiara and the

keys of Saint Peter, probably from the collection of the same cardinal.

Above these two pieces hangs an embroidered vestment, a piece made for René II, Duke of Lorraine, who married Philippine de Gueldres in 1506. This was preserved originally in the treasury of the hospital of Joinville (Haute Marne), an institution formerly under the protection of the dukes of Lorraine. The embroidered arms are those of the dukes of Lorraine



FIG. 3. DETAIL OF HANGING SLEEVE OF SPANISH COSTUME

combined with those of Gueldres and Penthievre.

Below, the small table case contains two important pieces of early Italian needlepoint. The first, lent by Mrs. Gino Speranza, is a fragment of a chalice veil worked in punto in aria, which includes in its design the crowned eagle and phoenix of the Borghese arms supporting a central medallion with the Agnus Dei. The second, a strip of similar needlepoint lent by Richard C. Greenleaf, bears the arms of the Smerducci family.

At the right, the case on the north wall contains a splendid flounce of point de France with the large hexagonal mesh edged with picots, termed by the French

¹²Reproduced in C. F. Young, *The Medici*, vol. II, pl. LXIII.

¹³Ibid, vol. II, pl. LXX.

"grandes brides picotées," which was developed under the Colbert regime and also used in laces during the early part of the following reign. Beautiful as are the technique and the pattern of this piece, its greatest appeal to the imagination lies in the crowned letters M L, indicating that the work was designed for Marie Leczinska, the queen of Louis XV. This piece has an interesting history. It was offered to the Museum in 1913, but the price was prohibitive and it was regretfully declined. Surviving the German occupation of Belgium, the lace reached America after the war. It is lent by the present owner, H. Walter Blumenthal.

The lace panel above this flounce is a modern reproduction of a piece owned by the Crown of Italy. It is the work of the Venetian lace school, the Scuola Merletti Burano, and was presented to the Museum by Mrs. Edward S. Harkness. Below is a garniture of bobbin lace, a slightly later type of point d'Angleterre than that shown in the adjoining case, which combines in its pattern delightful miniature figures among which appear a royal ballet dancer poised beneath a blazing sun motif, a mounted horseman resembling the equestrian statue of Louis XIV by Girardon, and pages bearing falcons. Beside this may be seen a cuff of point de France from the Blackburne Collection, designed with the interlaced L's of Louis XIV and the peacock, a device also used by this king. The fans in this case are from the Lazarus Collection, and the photograph is from the Van Loo portrait of Marie Leczinska, who is portrayed in a costume trimmed with point de France such as is shown in the small table case, which contains as well an exquisite wedding fan with sticks of carved ivory mounted with beautiful point d'Argentan of the same period, formerly the property of a princess of Orleans, now lent by DeWitt Clinton Cohen.

Perhaps even more interesting is the group in the adjoining case on the east wall where a beautiful color print of the Le Brun portrait of Marie Antoinette lends an added charm to the three splendid flounces of Brussels *Angleterre à brides* that once belonged to the family of that

unhappy queen. The first is the lace of her grandmother, representing the highest type of Flemish work produced in the early years of the eighteenth century. The motifs of its beautifully balanced pattern indicate that it was designed at the time of the marriage of Elizabeth of Brunswick and the Duke of Brabant, Charles III, in 1708¹—the medallion portraits of the royal couple with the Austrian crown surmounting arrow-pierced hearts united by a linked chain motif beneath gracefully festooned drapery; at one side a spread eagle approaching a blazing sun, a symbol adopted by several scions of the nobility in the seventeenth century²; and the interlaced letters C E, Charles and Elizabeth, framed by adorsed bird-forms that alternate with groups of musical instruments and trophies. Another length of this flounce, originally preserved in the church of Tervueren near Brussels, closely associated with the court of Brussels, is now in the Musée Cinquantenaire.

A length of narrower lace of the same pattern has similar medallion portraits and the monogram of Maria Theresa, daughter of Charles III and mother of Marie Antoinette. Both of these pieces are from the Museum collection.

The third piece, also from the imperial coffers of Maria Theresa, is a flounce lent by Mrs. Albert Blum, which has an ornate pattern designed with a spread eagle surmounted by the crown of Austria beneath a baldachino with draperies raised by cupids bearing smaller crowns. A second imperial motive is the Order of the Golden Fleece with its pendent lamb.

In the small table case directly below this large wall panel may be seen an embroidered bodice from the wardrobe of Marie Antoinette, and some exquisitely dainty Brussels applied lace with a pattern of delicate leaf motifs and a field semé with dots.

For the other case on the east wall a

¹Van Overloop, *Dentelles Anciennes*, Brussels, 1912, pl. XXIII.

²Giles Sadeler, *Symbola Pontificum*, Frankfurt, 1601, p. 86. Cf. symbol of Aloysius Gonzaga, Prince of the Holy Roman Empire and Marquis of Castiglione and Solvarini.

similar arrangement has been followed. In this the Le Brun portrait of the children of Marie Antoinette holds the central position, beneath which is set an exquisitely embroidered jacket said to have been worn by the little Dauphin, which is lent by Mrs. George Blumenthal. This case also holds the christening robe and little coat of Brussels applied lace from the court of Spain, presented in 1906 by Mrs. William K. Vanderbilt; a beautiful cap-crown of Flemish bobbin lace once owned by Queen Charlotte, wife of George III; and a pair of lappets worn by Anna Plunkett, a beautiful Irish lass, when she was presented to George IV at the time of a reception given to His Majesty by the City of Dublin. The fan in this case, which bears the arms of the King of Spain, Ferdinand VI, and those of Marie Madeleine, Princess of Portugal, was a gift from the court of France at the time of the marriage of this royal couple in 1759. The fan is lent by Mrs. Albert Blum.

The small case here is reserved for a delicate fragment of Brussels lace from a dress of the Empress Josephine. The design is of laurel leaves arranged in narrow stripes with the Napoleonic bee filling the intervening spaces. The motifs are worked in silver thread and these are applied on a mesh of hand-made net. This filmy bit of thread-work, replete with tragic memories, is placed between portraits of Napoleon and his Empress, from the Versailles collection.

The adjoining case on the south wall holds an exceptionally beautiful work of the Empire period, said to be the wedding veil of Marie Louise, the second wife of Napoleon. The exquisitely fine hand-made net powdered with the Napoleonic bee is finished on two sides with a border of laurel leaves, the initial M surmounted by the imperial eagle and crown appearing in the corner of the field. The net of which this ground is made is the greatest achievement of the bobbin lace-makers' art. When examined with a strong glass each small hole is found to be hexagonal, with two of the sides braided and four twisted; the thread is of cobweb texture of a quality which has never been surpassed and which

is no longer attainable. The mesh is made in narrow strips about an inch in width and afterwards joined by a stitch which the Belgian lace-makers term the "point de raccroc."³ At one side of this case has been placed a photographic detail from Rouget's Marriage of Napoleon and Marie Louise in the Versailles collection. On the opposite side is shown a color print of David's Napoleon Crossing the Saint Bernard, also from the Versailles collection, above which appear the Napoleonic arms worked in the finest bobbin technique of the Mechlin type, a piece lent by Richard C. Greenleaf.

In the table case below, two pieces, also Napoleonic, hold the attention; one of these is an exquisite Brussels fabric in which the interlaced initials of Marie Louise alternate in laurel wreathed circles with the bee motif, all worked in the finest needlepoint and applied on hand-made mesh. This interesting piece is lent by Mrs. Herbert L. Satterlee. Another piece in this case, possibly of a slightly later date than the Marie Louise lace, is a strip of needlepoint lent by Mrs. Albert Blum; in this several scenes from the life of Napoleon are illustrated: his coronation, and the figure of the infant King of Rome over which hovers the imperial eagle bearing the crown of the Empire. These two pieces are supplemented by a photograph of the charming portrait of Marie Louise with the King of Rome.

The corresponding case at the opposite side of the door holds the Hapsburg lace, a veil that according to documented evidence has graced the brides of three generations of the Viennese court. The first of these was the Empress Elizabeth, who became the bride of Francis Joseph of Austria in 1854. It was afterwards worn by the Belgian princess Stephanie when she was married to the Crown Prince Rudolphe in 1882 and by her daughter, the Archduchess Elizabeth, at the time of her marriage to Otto Wingschjaetz—a group of royal personages whose history is crowded with misery and disaster. As a feat of lace-

³ Madame Paulis, Note on the Lace Industry in Belgium in the Nineteenth Century. Bulletin of the Needle and Bobbin Club, vol. 7 (1923), no. 1, p. 25.

making, this work represents the high-water mark of Brussels needlecraft as it was developed in the early years of the nineteenth century. In earlier days the bobbin lace of Flanders was without a peer, while the needlepoints of Venice and those of France were surpassed by none. In this piece, however, the Belgian workers record a skill quite as perfect as that of Venice in the days of her greatest achievement, and the exquisite delicacy with which the arms of the Hapsburgs are portrayed reflects the patient toil and conscientious effort toward the attainment of high ideals that were so marked as characteristics of the finest lace-makers of bygone days. A piece such as this would have been made by a number of workers, each doing a detail in which she had attained a perfected technique, the different details being afterwards assembled and filled in with the needlepoint mesh. This monumental work is lent by Mrs. E. F. Hutton, who has also kindly lent the beautiful needlepoint flounce recently described in the BULLETIN and now on exhibition in Gallery H 18.

Of this same delicate technique are the two handkerchiefs in the table cases nearby. One, in needlepoint, has the arms of Belgium and those of Austria alternating with the interlaced initials of Marie Henriette of Austria and Leopold II, who were married in 1853; formerly in the collection of the Princess Louise, daughter of Leopold II, this piece was purchased by the Museum in 1921. The other handkerchief comes from the same collection and has the same monogram and crown in marvelously difficult bobbin technique. This was presented to the Museum by the Needle and Bobbin Club in 1924. In these cases are also displayed three beautiful Valenciennes lappets from the collection of the Empress Eugenie, lent by Mrs. DeWitt Clinton Cohen.

One of the outstanding features of the Museum collection is the splendid flounce of Brussels applied lace of the finest quality, the trimming of an alb or a rochet designed for the coronation of Charles X in 1824 and worn on that occasion by Cardinal de la Fare, Archbishop of Sens and Auxerre. In this lace the crowned initial of the King

is combined with ecclesiastical flora, the lily, wheat, and grape-vine, in a beautifully balanced pattern of exquisite bobbin work with details in needlepoint applied on a hand-made mesh similar to that found in the Marie Louise veil. This lace was acquired at the time of the Fiftieth Anniversary Exhibition of the Museum, in which it was first displayed.

The laces will remain on exhibition through February.

FRANCES MORRIS.

THE WOODCUTS OF DAUMIER

Picked up one at a time during a series of years and individually of such comparatively slight importance that few have justified more than the merest passing mention in the BULLETIN, there has gradually been brought together in the Print Room a little group of books illustrated with woodcuts by Daumier that is not without its very real interest for such people as take the nineteenth-century woodcuts seriously as works of art. As a medium for book illustration, the woodcut after having held the floor in the fifteenth century and rivaled engraving in the sixteenth, declined almost to obscurity in the seventeenth and eighteenth, but came back once more into its own in the nineteenth century. Adapting itself so easily to caricature, the century in France is marked by the drawings upon wood of such notable delineators of life and manners as Grandville, Victor Adam, Traviès, Emy, Gavarni, Monnier, and one of the greatest of all illustrators and caricaturists—Honoré Daumier.

It is surprising that so few of the many who have recorded the works of Daumier have given much space to his woodcuts, all being concerned for the most part with his paintings or with the lithographs which appeared in the two Paris dailies, *La Caricature* and *Le Charivari*, by which he earned his daily bread. Yet in the medium of the woodcut Daumier was surely at his best. Dropping for the moment the political ferment of the day with its attending choleric attack upon some high dignitary of the law or, at Philipon's request, upon

Louis-Philippe himself, Daumier took his material from life about him in the Paris streets and suburbs. Intimate and friendly, for all the touch of malice behind them, the little vignettes decorating the pages of *Les Français peints par eux-mêmes*, *Muséum Parisien*, *La Grande Ville*, *Némésis Médicale*, and *Le Prisme* (1840-1842) have a spontaneity and freedom that must necessarily have been lost in the daily grinding out of the famed lithographs. Their

other with an unsurpassed eloquence. Daumier has put his finger upon all the bathos and pathos in ordinary living. Ineffably amusing is the cut from *Le Monde Illustré* of the family walking through the Egyptian galleries of a museum and, as all three gaze up at a wall-relief depicting a row of animal-headed deities the wife exclaiming, "No, the Egyptians were not beautiful." Through a series of incidents created by Daumier and afterwards used



WOODCUT BY DAUMIER
FROM *LA GRANDE VILLE*

greatness lies in something more than such attributions of quality as good drawing, technique, brilliancy, and other phrases of print description. Finding drama in the most casual goings and comings of the people about him, Daumier, drawing his social caricatures with an uncompromising hand, shows an amazing, almost psychic penetration into the very soul of the many layers of society of the time.

Caustic, satirical, with startling directness he seems so easily to catch the spirit of each of his types. The complacent, wealthy bourgeois, stuffy city official, and unctuous bill-collector are just that—nothing more. He depicts the struggles of the lower classes for existence and with each

to illustrate Paul de Kock's *La Grande Ville*, one can follow the daily life of the bourgeois Parisian from his rising in the morning, his toilet, his way to business or morning promenade, the pause at noon in the garden of the Palais Royal to set his watch by the report from the little cannon, through his afternoon amusements in the Champs Elysées and Bois de Boulogne, to the evening at the theatre and his retiring. In sharp contrast to this smug, well-fed middle class, there are in the same volume the lodging-house inmates at four sous the night. The drawing of the shabby little man sitting on his mattress, back against the wall and smoking his clay pipe, his hat and slippers on the floor beside him while

all around him sleep the other "guests," is nothing short of masterly! Rümman in his catalogue sentimentally speaks of these illustrations as the "Sunshine and Rain in Life."

In the *Némésis Médicale*, Daumier helps the author, François Fabre, to take a fling at the whole medical profession from the worthy M. D.'s and *sages-femmes* to the charlatans on their soap-boxes. He depicts crowds swarming into the gates of an

Although of the last century, Daumier can not be held to his period. Not only did he exert a powerful influence upon his contemporaries and immediate followers, for example, Millet and Delacroix, but he continues to be a fertile source of inspiration. He is too great to be anything but eternal and universal. The illustrations of these little books have as much appeal as though they were done by one of our present-day cartoonists. Take the drawing



WOODCUT BY DAUMIER
FROM LA GRANDE VILLE

Orthopedic Institute, the gruesome ravages of a cholera-morbus epidemic, and the strutting father having the strangely shaped head of his infant prodigy examined by a phrenologist. Will he tell the fond parent that it is not an indication of genius as he has supposed but probably criminal tendencies? And so Daumier goes on through his astounding medley of types. Sympathetically, almost tenderly it seems at times, he produces with amazingly simple treatment his powerful studies of physiognomies. With what whimsicality he has drawn the two street musicians in *Le Monde Illustré* or the poet writing in bed in his attic or the groups of art-lovers in the galleries and auction rooms.

for *Le Bourgeois Campagnard* by Frédéric Soulié—the little man in carpet slippers, rake in hand, looking over his spectacles, could easily be one of the droves of commuters in New Jersey or Westchester measuring the sprouts in his own garden against those in his neighbors'. If one replaces the topper by a felt or straw hat in another illustration, one has a man of the twentieth century sitting with his wife on the ridge of a hill gazing out upon rolling fields and turning over in his mind—even as you and I—whether or not life in the country would be as peaceful as this one afternoon of an excursion from town.

Historically these little vignettes are of an importance that is out of all proportion

to their size, as can be seen by any one who has looked into the origins of the contemporary revival of the woodcut in France. The modern movement owes its impulse to Lepère, probably, more than to any other one or many men, and as has been pointed out, he found much of the inspiration for his technical innovations in the woodcuts which Daumier designed in the late thirties of the last century. It

is even believed by a few who are acquainted with the material that nothing done on the wood since the days of Dürer and Holbein is of greater merit, or possessed of stronger lasting qualities. That such an opinion should be possible only goes again to show that the nineteenth century still remains the least known of all centuries in the world of prints.

MARGARET H. DANIELS.



WOODCUT BY DAUMIER
FROM LA GRANDE VILLE

ACCESSIONS AND NOTES

CHANGE OF ADDRESS. In order to facilitate the prompt delivery of mail, it is earnestly requested that the Secretary be notified of recent changes in address.

AMERICAN SCULPTURE. The work of removing the American sculpture from the galleries on the first floor to the new south wing (Wing K) has begun and accordingly this collection is for the present not available to visitors.

THE ANNUAL INDEX TO THE BULLETIN. The classified index to the twentieth volume of the BULLETIN, January to December, 1925, will be sent to the Fellows of the Museum, to the libraries and museums on our mailing list, and to any other subscriber who will send a postcard requesting it.

A SPECIAL SHOWING OF PHOTOGRAPHS. The Library is showing a small selection of photographs and color prints, illustrating the use of the finger ring in art, which it is hoped may prove interesting and helpful to designers and artisans. Some of these photographs have already appeared as illustrations of recent magazine articles on the history of the ring.

JANUARY CONCERTS. Readers of the BULLETIN are reminded of the series of free concerts to be given in the Museum by a symphony orchestra under the direction of David Mannes, on Saturday evenings, January 9, 16, 23, and 30, at 8 o'clock, and of the lectures which are given before each concert, at 5:15 o'clock, by Thomas Whitney Surette.

A COURSE IN STORY-TELLING. Beginning in February, Miss Chandler will give a series of conferences on the art of story-telling with the collections of the Museum as the sources of inspiration. This course is open to teachers, librarians, and others who wish to gain some insight into this means of winning and holding the attention and interest of the child.

LECTURES BY ROYAL CORTISSOZ. Two of the lectures by Royal Cortissoz, announced at the beginning of the season, have been given to crowded audiences. The two remaining lectures will be given on February 14 and February 21. The first of these will be on *Virtuosity in Painting* and the second on *John S. Sargent*. The latter will have especial interest, coming as it does at the close of the exhibition of that distinguished artist's work.

MUSEUM RADIO PROGRAM. During January a series of talks on the Museum is being broadcast from the municipal station (WNYC), through the courtesy of its Director and of the City, as follows:

January

- 11 The Homes of our Ancestors in the American Wing . . . R. T. H. Halsey
- 15 The Instruments of the Orchestra
Frances Morris
- 18 The Museum and the Public
Edith R. Abbot
- 22 The Museum Lending Collections
Bessie D. Davis
- 25 The Enjoyment of the Museum Collections Huger Elliott
- 29 The Museum, the Factory, the Store, and You Richard F. Bach

GREEK ATHLETICS. A little pamphlet on *Greek Athletics*¹ has been published by the Museum and is now on sale at the Information Desk. It contains seventy-eight cuts, reproductions from vases, sculptures, and coins, illustrative of various aspects of Greek athletics (palaestra and gymnasium, the pentathlon, boxing, the pankration, the horse-race, the chariot race, ball games, hoplomachy, prizes), with brief explanatory legends and comments introductory to the different sections. This material, first shown as an exhibition,² was assembled by Christine Alexander.

¹Greek Athletics. 32 pp. 78 ill.] Octavo. New York, 1925. Price, 50 cents.

²See M. M. A. BULLETIN for February, 1925.

RECENTLY ACQUIRED CLASSICAL REPRODUCTIONS. Three colored casts of architectural terracottas have been added to our collection and are exhibited this month in the Room of Recent Accessions. They are copies of painted antefixes from the *simá* (cornice) of the archaic temple of Apollo at Thermos, consisting of masks of a Satyr, a bearded man, and a woman. The male and female masks probably alternated to form the facing of the beam ends of the wooden roof, the difference in size introducing variety. The colors have been carefully recorded from the originals—black for hair, deep terracotta for the flesh of the males, warm ivory for that of the woman, red for her dress, and details picked out in black. The originals are in the National Museum, Athens, and are published in *Antike Denkmäler*, II (1908), pp. 7 f., pl. 52, 1, 3, 4.

C. A.

A GIFT OF TAPESTRIES. The Museum has received as a generous gift three tapestries which have been exhibited in the building since 1922 as an anonymous loan. They were described at some length in the BULLETIN for March, 1922. Two of the tapestries are now shown in Gallery C 19, one of the rooms of mediaeval art. These two are from a set relating the History of Moses, and represent Moses and Aaron before Pharaoh, and the Miracle of the Rods turned into Serpents. The tapestries are French, and date from the sixteenth century. The third tapestry, an unusually large one,¹ was woven at Brussels in the first third of the sixteenth century. Although the tapestry, unfortunately, is not in the best of condition, it is particularly interesting from the point of view of subject matter. The principal theme is the Coronation of the Virgin. The tapestry is now exhibited in Gallery H 22.

J. B.

WOODCUT DESIGNS BY DIAZ MORANTE. Among the recent purchases for the ornament collection in the Department of Prints is a group of six woodcut designs in white on a black ground by Diaz

¹Length, 13 feet, 4½ inches. Height, 20 feet, 3 inches.

Morante, who worked at Madrid in the first half of the seventeenth century. They are specimens of cursive lettering, surrounded by decorative calligraphic drawings of plants, birds, and beasts. The type of lettering is familiar, but it is rarely seen performed with such swaggering ease. Little enough is known of these "copies" by Diaz, which seem to be of the greatest rarity, and the bibliographies and *Künstlerlexica* give little or no help as to either them or their maker. Cean Bermudez refers to the publication of parts of Diaz's *Instrucción de Principes* in 1623, 1624, 1629, and 1631—and neither Nagler



WOODCUT DESIGN
BY DIAZ MORANTE

nor Thieme-Becker throws any further light upon the question, though Nagler is good enough to repeat for us Cean's story that either Diaz or his son, being able to write with both hands at once, was carried before the Inquisition as a sorcerer. Three of our prints are dated, respectively, 1627, 1628, and 1630.

W. M. I., Jr.

AN INTERESTING LOAN. The contents of an Early Cycladic tomb—three marble statuettes and two copper daggers—have been lent to us anonymously and are exhibited in the First Room of the Classical Wing. Their importance lies in the fact that they bring before us the early culture of the Cycladic Islands of the first half of the third millennium B. C., before Minoan and Mycenaean influence revolutionized artistic conceptions. The statuettes are of the crude, primitive type regularly found in these early tombs¹; while the daggers are more finished both in design and workman-

¹Cf. Tsountas, *Κυκλαδικά*, 'Εφημερίς Ἀρχαιολογικῆς, 1898, pl. 10, 1-4.

ship, suggesting that the arts of war occupied a prominent place with these early people. The unbroken dagger was originally inserted in a handle to which it was fastened by four rivets, one of which is still in place. The objects are said to have come from the island of Ios (between Naxos and Thera).

G. M. A. R.

A PERSIAN SIXTEENTH-CENTURY RUG ON LOAN. Through the courtesy of George F. Baker the Museum is able to exhibit (in Gallery D 3) as a loan a very fine and unusual Persian animal rug of the middle of the sixteenth century. The design and workmanship are of superb quality and represent the best period of Persian rug weaving. Special attention should be called to the fact that gold and silver threads are richly employed. The design consists of floral motifs, cloud bands, and animals partly enclosed in medallions differing in colors and shape. A multitude of foliated, semi-naturalistic scrolls with leaves, flowers, and palmettes, in yellow, pink, orange, blue, and green appear in the red field of the rug. Against this floral background animals, such as lions, either alone or attacking deer, are introduced so as to form a beautiful pattern. The border contains medallions with Arabic inscriptions or birds surrounded by a very delicate design of scrolls and cloud bands in red and green on a creamy background. The rug was probably woven in Tabriz, in northern Persia, which during the sixteenth century was a great center of rug weaving. The inscriptions are taken from Persian poems.

M. D.

MEMBERSHIP. At a meeting of the Board of Trustees, held December 21, 1925, the following persons, having qualified, were elected in their respective classes:

BENEFACTORS, George D. Pratt, William Sloane.

FELLOWS IN PERPETUITY, Jules S. Bache, Mrs. Florence Blumenthal, Kingdon Gould, Miss Giulia P. Morosini, Mortimer L. Schiff.

FELLOWS FOR LIFE, Mrs. Morris Hawkes, Mrs. Alice E. Mosenthal, Paul J. Sachs, Mrs. S. W. Straus.

HONORARY FELLOW FOR LIFE, Dr. H. Lehmann.

SUSTAINING MEMBERS, Miss Elizabeth Achelis, Mrs. Winthrop H. Battles, Mrs. J. H. Brookmire, Mrs. Martha C. Buhler, Mrs. E. M. Clark, Mrs. John N. Cole, Mrs. Sidney M. Colgate, Mrs. Joseph W. Dixon, Mrs. Frank Joseph Egan, Mrs. Margaret R. Elkin, Mrs. J. R. English, Mrs. Alexander J. Fraser, Mrs. Florence Furness, Mme. Amelita Galli-Curci, Mrs. Lee Adam Gimbel, Miss Auguste Borland Greene, G. Evans Hubbard, Mrs. John M. Keresey, Mrs. Fritz Lindenmeyer, Mrs. George B. de Long, Mrs. Henry Luther Loomis, Mrs. Gustav Pagenstecher, Miss Llewellyn Parsons, Mrs. George W. Patterson, Jr., Mrs. Clayton D. Quaw, Jean Seligmann, Mrs. Harry T. Shriver, Mrs. James P. Warburg, J. Herbert Ware, Mrs. William H. Woolverton.

ANNUAL MEMBERS were elected to the number of 177.

THE NATIONAL ACADEMY OF DESIGN CENTENNIAL. The Metropolitan Museum of Art congratulates The National Academy of Design upon its completion with honor of one hundred years of life. In 1826 "the first institution in the country established by and under the exclusive control and management of the professional artists"¹ began its career under the enthusiastic presidency of Samuel F. B. Morse with high hopes of great usefulness. These hopes have been amply justified; in 1926 the oldest organization of artists in the United States may look back with pardonable pride upon a century of steady growth and real accomplishment.

Throughout the fifty-five years since the establishment of this Museum the relationship between the older organization and the younger has been one of friendly coöperation and counsel, and intimate interest each in the other. By the constitution of the Museum, adopted in 1870, the President of the Academy is always an

¹For an interesting history of the Academy, especially in its early days, one may read *Historic Annals of the National Academy of Design* by Thomas S. Cummings; for a brief account of its history before 1870, *A History of the Metropolitan Museum of Art* by Winifred E. Howe

ex-officio Trustee of the Museum; by appointment he has ever been a valued member of the Committee on Paintings and often its chairman or vice-chairman. So the artist chosen by the artists to guide the destiny of the Academy has at the same time represented them in the plans of the Museum.

The history of the Academy was graphically shown in the retrospective exhibition recently on view at the Grand Central Art Galleries (from December 1, 1925, to January 3, 1926), each of the Academicians being represented by one example of his

Massachusetts Historical Society. To him Apollos Rivoire (Paul Revere, Senior) was apprenticed. Upon his death in Boston in 1722 the inventory of his estate amounted to about £4,000.

The term trencher salt-cellar was used for a small salt-cellar placed within easy reach of the guests for actual use, and so distinguished from the standing salt-cellar, which was large, primarily an object of decoration, and occupied a prominent place on the table, generally in front of the master of the feast. These trencher salts are unusual in shape—oval, with flaring base.



TRENCHER SALTS BY JOHN CONY
AND PEPPER CASTER BY ISAAC HUTTON

work; but to a large extent the history of American art itself was stretched out upon these walls for all to see—its beginnings, its development, its present status, all were there. It was a goodly record.

ADDITIONS TO THE CLEARWATER COLLECTION. In the American Wing there is now on exhibition a pair of trencher salts, lent to the Museum by Judge A. T. Clearwater. John Cony, their maker, son of Elizabeth Nash and John Cony, who probably came as a child from Lincolnshire to Boston, was born in Boston in 1655. He may have learned his trade from his brother-in-law, Jeremiah Dummer, a well-known silversmith. Cony was a member of the Second Church and a subscriber toward the erection of King's Chapel in 1689. He engraved the plates for the first paper money used in the Colonies, an example of which is preserved in the

Some engraved decoration has been added in the nineteenth century, but this does not in any way detract from the form of the piece.

Another addition to Judge Clearwater's collection is a fine pepper caster of urn shape by Isaac Hutton of Albany (1767-1855). Hutton was the treasurer of the Albany Mechanics' Society.

A beautiful wine tester marked W. C. has also been received on loan. The small pierced handle is of unusual form. These wine testers were made of highly polished silver in the shape of a flat bowl with a handle. The custom among the old Colonial families was to buy wine by the barrel or cask, and then to bottle it, its quality being determined by pouring a small quantity into a silver tester. If the reflection of the silver in the sunlight was clear and well defined, the wine was regarded as pure. If, however, it was in any

way cloudy, the wine was regarded as adulterated. This tester belonged to Judge Clearwater's great-grandfather.

THREE LECTURE COURSES IN JANUARY. The University of Michigan has granted Professor DeWitt H. Parker a leave of absence that he may give in this Museum a course of six lectures on the theory of beauty. The course, which is free to the public, is being given on Monday and Thursday afternoons at four o'clock, beginning on January 4. Professor Parker is treating his theme—the fundamental principles governing art—with especial reference to contemporary points of view; as far as possible, illustrations are drawn from works of art in the Museum. The lectures will be printed later in book form.

A course of six lectures by A. W. Abrams, Director of Visual Instruction in the New York State Department of Education, is being given at the Museum on Fridays at four o'clock in Class Room A, beginning on January 8. The course is somewhat similar to those given by him at Cornell University last summer, but it is more popular in character. It deals with the picture as a means of expression and the standards by which such expression should be judged. How to read pictures is the subject of one of Mr. Abrams's lectures and two others deal with the use of pictures in teaching. The course is not, however, of value solely to teachers, but is designed for all who would like to have an intelligent appreciation of the pictures surrounding them on all sides. A fee of three dollars is charged for the course.

Herbert Cescinsky, the eminent English authority on furniture, is giving a course of six lectures at the Museum on the construction and ornamentation of English furniture and woodwork. The lectures are being held on Fridays at eight o'clock, in the Lecture Hall, beginning on January 8, and deal with six main topics: ornament subordinated to construction; the construction and development of the timber roof; Renaissance woodwork; the age of veneering; the age of mahogany; and Hepplewhite, Sheraton, and the minor craftsmen. Mr. Cescinsky will discuss such interesting subjects as the woodwork in parish

churches; the use of color and gilding in these buildings; famous types of paneling, such as the linenfold; marquetry furniture; the various styles of Chippendale. In addition, he will give sidelights on our own American furniture. A fee of three dollars is charged for this course.

RUSSIAN BROCADES. An interesting addition to the collection of textile fabrics was presented to the Museum by Bashford Dean upon his return from Russia in the early autumn. These comprise three ecclesiastical pieces in rich deep green wrought with silver, a piece of heavy white silk brocaded with silver and lined with rose taffeta said to have been part of a dress of the Empress Catharine, and several other pieces of heavy gold weaves combined with details in chenille.

Russia is as yet very sparsely represented in the textile field of American museums, and any authentic documents such as these coming out of that country at this time are especially valuable; for while it is known that Russia once had settlements of German weavers, and that in the first quarter of the nineteenth century about six thousand persons were employed in southern Russia in silk factories, there is still much to be discovered in this fascinating line of research.

For many years Russia depended on the Near East for the sumptuous materials used in its gorgeous court costumes, and during the reign of Catharine, most of the flowered silks used were imported from Lyons. But the brocades in this group are of a distinctly different type of pattern and the metal thread does not correspond to that found in French fabrics of the period.

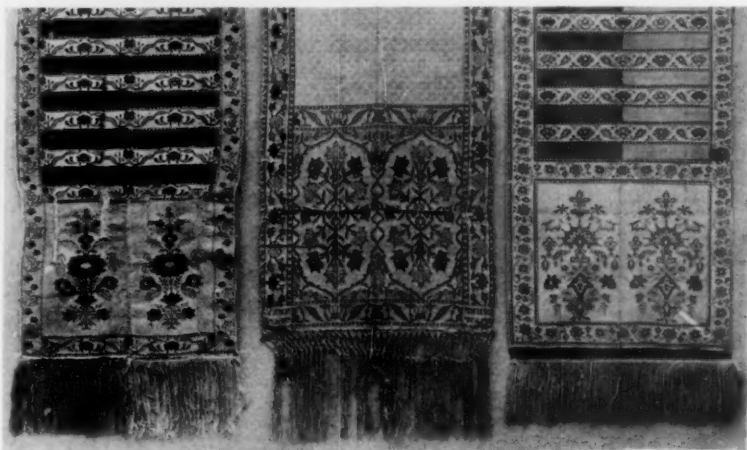
The so-called "Polish sashes," of which the Museum owns a number of fine examples, some bearing Russian signatures, are known in Poland as *Slutsk-poya*, sashes formerly made in Slutsk, the capital of a Lithuanian province that was incorporated into the Minsk district of Russia in 1795. Three splendid sashes of this type in the Museum collection and one in the Musée Historique des Tissus at Lyons bear the woven name "Pashalis." These

sashes are in every way identical with those portrayed in Near Eastern miniatures and doubtless were derived originally from that source; they are exceptionally fine in design and technique and reflect all the charm and delicacy of color found in the rich gold brocades of India and Persia.

Another interesting Russian piece in the Museum collection is a length of blue and silver brocade apparently inspired by contemporary French weaves of the early eighteenth century. In this the sumptuous

of Recent Accessions a collection of glass-ware and enamels by Mr. Tiffany, which is shown as an indefinite loan from The Louis Comfort Tiffany Foundation and Mr. Tiffany. The exhibition will continue during the month, after which it will probably be necessary to retire the collection for a short period prior to the installation of a gallery of nineteenth-century and contemporary decorative art to be undertaken this spring.

In this notable loan collection there are



"POLISH SASHES," XVIII CENTURY

curves of the French rococo ornament are reduced to a more rigid formality, although in its entirety—the central motif with its surrounding framework—the design is strongly reminiscent of the French model. This type is quite different from the group presented by Dr. Dean, and it may be that it comes from the central district where in the late eighteenth and early nineteenth century a factory established near Moscow by Prince Iusupoff was renowned for its silk weaves.

These brocades will be displayed with the other Russian weaves in Gallery H 17.

F. M.

A LOAN OF TIFFANY GLASS AND ENAMEL. In the BULLETIN of last month was noted the installation in the Museum of a stained-glass window by Louis C. Tiffany. There is now temporarily exhibited in the Room

twenty-seven examples of glass, one of pottery, one of wood-carving, and fifteen of enamel. All the objects were selected by Mr. Tiffany, and, with few exceptions, come from the collection of The Tiffany Foundation at Laurelton, Long Island. The arrangement of the two cases in which the objects are shown was planned by Mr. Tiffany, and the lining for the case of glass-ware done under his supervision. It is therefore under the most favorable circumstances that the Museum places on exhibition this representative group of the work of one of America's most distinguished craftsmen.

The glass exhibited dates between 1897 and 1913. There are several remarkable specimens of the favrile glass with which Mr. Tiffany's name is perhaps most widely associated. A particularly fine piece is a large vase with a black body of soft texture

and blue iridescent decoration suggesting iris forms; it was made in 1897. Another beautiful piece with characteristic iridescence is a vase with peacock feather decoration, a masterpiece of rich, sombre color. Five small vases, recalling specimens of ancient glass, exhibit a great variety of iridescence ranging from silvery white to deepest purple. Rivaling the wings of a butterfly in opalescent color is a vase of transparent iridescent glass. Two flower-like cups on tall, slender stems are graceful examples of another type of Mr. Tiffany's work.

Exceedingly rare because of the extraordinary difficulty of manufacture are two perfect specimens of what Mr. Tiffany calls his Morning-Glory Glass, in which the flowers and leaves, intricately built up from glass of different colors, are imprisoned, as it were, in the transparent walls of the vase. These two vases were made in 1913. The group includes four other examples of this kind of glass. One is an unusually large vase with a decoration of gladioli. Two

bowls show leaves and berries entwined in the glass. Specimens of red glass and of agate further exemplify Mr. Tiffany's variety of glass productions. A little pottery vase, recalling Oriental wares, is included in the case of glass.

The enamels are chiefly small boxes or bowls with decorations of fruit or floral motives. For the most part, they are of copper repoussé covered with vitreous enamel. They were produced between 1898 and 1902. Both opaque and translucent enamel are used; sometimes the two are combined in one piece. Mr. Tiffany's ability as a colorist is manifested in the variety and harmonious blending of the enamel hues. Iridescence gives a novel effect to some of the enamels. One of the most striking pieces in the collection is a large bowl with a design of plums wrought in relief and enameled in shades of purple and green on a golden brown background. A quaint little box, touched with color, is the one example of wood-carving.

J. B.

LIST OF ACCESSIONS AND LOANS

DECEMBER, 1925

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN	*Offering table, alabaster, V-VI dyn.; statuettes (12) of diorite, limestone, granite, basalt, and faience, XII-XXVI dyn.; stelae (3), limestone, XVIII dyn.; figures (3) of gods, bronze, Late Dynastic-Ptolemaic period; fragment of mummy wrapping, linen, Roman period; statuette, basalt, modern.	Gift of Mrs. S. W. Straus.
	*Knuckle-bone, blue glass,—part of a game, Ptolemaic period.	Gift of Bashford Dean
ANTIQUITIES—CLASSICAL	†Small marble heads (2), IV cent. B. C.; Tanagra statuette, IV cent. B. C.; *marble seated statuette of a woman, Roman period; black-figured kylix, VI cent. B. C.; red-figured vases (3), abt. 500-475 B. C.; red-figured oinochoë, late V-early IV cent. B. C.	Purchase.
	*Gold necklaces (2) with glass beads, Roman, I-II cent. A. D.; gold bead, archaic period.	Gift of George D. Pratt.
(Wing J, Room 5)	Messapian amphora, V cent. B. C.	Gift of Albert Gallatin.
	†Steatite bowl, Cretan, II millennium B. C.	Gift of Joseph Brummer.
*Not yet placed on exhibition.	†Recent Accessions Room	(Floor I, Room 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
ARMS AND ARMOR (Wing H, Rooms 8-9)	Sword, X cent.; sword, XIII cent.—European; dagger, 1300; dagger and brigandine, Burgundian, 1470-1480—French; salade (barbute), Venetian, 1465; Maximilian breastplate, 1500-1520; processional guisarme, 1500; processional partisan, XVII cent.—Italian; dagger, 1390; dagger, 1420; dagger with sheath, 1480-1500; armet-à-rondelle, 1500; plug bayonet, XVII cent.; blunderbuss with spring bayonet, 1765,—English; hauberk of chain mail, Nuremberg, 1350; powder flask, early XVII cent.; war sickle, Schaffhausen, 1650,—German; cruciform weapon, XV cent.; couteau de brèche of emperor Rudolph II, dated 1577,—Austrian; stirrup, Spanish, 1700.	Gift of George D. Pratt.
COSTUMES	*Silk dress, by Pingat, French, abt. 1872. *Handkerchief, block-printed cotton, from Yene-Mahalleh, Asia Minor, XX cent. *Gown, made of Irish lace and silk, French, 1905-1910.	Gift of Mrs. George D. Gross. Gift of Rudolf M. Riefstahl. Bequest of Mrs. Heinrich Meyn.
GLASS (objects in)	*Madeira bottles (2), brown glass, marked with the seal of T. C. Pearsall, American, abt. 1800.	Gift of Mr. and Mrs. Henry Wilmerding Payne.
LACES	*Strip of needlepoint lace, oyah, Asia Minor (Brussa), XX cent.	Gift of Rudolf M. Riefstahl.
MEDALS, PLAQUES, ETC.	†Bronze medal, Cosimo de' Medici, XVI cent.; bronze-gilt medal, Alexander VII (obverse with coat of arms), early XVII cent.; bronze medal, Alexander VII (obverse with St. Peter's of Rome), 1590-1667; bronze medal, Louis XIII (obverse, Justice), dated 1626,—Italian; bronze medal, Victor Amadeus (obverse, Christine of France), by Dupré, 1636-1637; bronze medal, Charles of Aubespine (obverse, Justice), 1650; bronze medal, Charles Grolier, by Warin, dated 1651; bronze medal, Philippe of France, Duke of Anjou, dated 1655; bronze medal, Anne of Austria and her child, Louis XIV, by Warin, XVII cent.; bronze medallion, portrait of the Bishop of Fumel, dated 1774,—French.	Gift of Ogden Mills.
METALWORK	†Silver caster with glass bottles (5), by Samuel Wood, English, mid-XVIII cent. *Bronze hand mirror, by Armand Albert Rateau, French, modern.	Gift of Mrs. George H. Hull. Gift of Armand Albert Rateau.
MINIATURES AND MANUSCRIPTS	*Illuminations (3): The Annunciation, Descent from the Cross, and The Resurrection, German, XII cent. *Portrait of Thomas Wriothesley (first Earl of Southampton), by Hans Holbein, German, 1497-1543.	Purchase. Purchase.
PAINTINGS	†Hagar, by Robert Loftus Newman, American, 1827-1912. †Portrait of Charles Sumner, by William Morris Hunt, American, 1824-1879.	Gift of Mrs. Wallace Sawyer. Purchase.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
PAINTINGS.....	†The Old Church at Gloucester, by Childe Hassam, American, contemporary.....	Purchase.
	†Interior—Evening, by John C. Johansen, American, contemporary.....	Purchase.
PHOTOGRAPHIC NEGATIVES, ETC.....	*Photographic films (52), Egyptian subjects	Gift of G. F. Goshland, in memory of Albert Denzer.
SCULPTURE.....	*Tomb figure, pottery, Chinese, T'ang dyn. (618-906 A. D.).....	Gift of Rudolf M. Riefstahl.
(Floor I, Room 22)	Bronze bust, Claudius, XVI cent.; busts (3) of Caesar, in green and red stone, end of XVI cent.,—Italian.....	Gift of Ogden Mills.
	*Caryatid fireplace made by Augustus Saint-Gaudens for the home of Mrs. Cornelius Vanderbilt, Sr., American, 1848-1907.....	Gift of Mrs. Cornelius Vanderbilt, Sr.
TEXTILES.....	*Quilt, chintz, scenes from the story of William Penn, American, early XIX cent..	Gift of Mrs. Benjamin Arthur Aycrigg.
WOODWORK AND FURNITURE.....	*Armoire, style of Hugues Sambin, French, middle of XVI cent.....	Purchase.
	*Mahogany easel, American (?), modern..	Gift of Mrs. William M. Polk.
ANTIQUITIES—CLASSICAL (Wing J, Room 1)	Contents of an Early Cycladic tomb: marble statuettes (3) and copper daggers (2), III millennium B. C.....	Anonymous Loan.
CERAMICS.....	†Pottery vase, American, modern.....	Lent by The Louis Comfort Tiffany Foundation.
CLOCKS, WATCHES, ETC.	*Gold watch, English, late XVII cent.....	Lent by Miss Anne S. Van Cortlandt.
COSTUMES.....	*Buckles (2), paste and enamel, English, third quarter of XVIII cent.....	Lent by Miss Anne S. Van Cortlandt.
ENAMELS.....	†Enamels (15), American, modern.....	Lent by The Louis Comfort Tiffany Foundation.
FANS (Wing H, Room 19)	Fan, lace, with arms of the King of Spain, Spanish, XVIII cent.....	Lent by Mrs. Albert Blum.
GLASS (objects in) (American Wing)	Magnum decanters (2), cut-glass, English, last quarter of XVIII cent.....	Lent by Mr. and Mrs. Henry Wilmerding Payne.
	†Pieces (27) of glass, American, modern..	Lent by The Louis Comfort Tiffany Foundation.
JEWELRY.....	*Sleeve links (2), gold and pearl, American, XVIII cent.....	Lent by Miss Anne S. Van Cortlandt.
LACES (Wing H, Room 19)	Lace flounce, French, XVIII century.....	Lent by H. Walter Blumenthal.
(Wing H, Room 19)	Piece of lace (Marie Louise), Flemish, early XIX cent.....	Lent by Mrs. Herbert L. Satterlee.
(Wing H, Room 19)	Flounce, Brussels lace, with arms of Maria Theresa, Flemish, XVIII cent.; strip, needlepoint, Napoleonic, Italian, XIX cent.	Lent by Mrs. Albert Blum.
(Wing H, Room 19)	Lace veil, Flemish, early XIX cent.....	Lent by Mrs. William H. Moore.
(Wing H, Room 19)	Bridal veil, needlepoint lace, Belgian, early XIX cent.....	Lent by Mrs. E. F. Hutton.
METALWORK (Floor II, Room 23)	Silver tankard, maker, Bartholomew Schaats, American, 1670-1758.....	Lent by Henry H. Taylor.
(Floor II, Room 22)	Bowl, silver, French, XVII cent.; caster, silver, maker, Joseph Clare, 1717-1718;	

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
(American Wing)	coffee-pot, silver, makers probably W. & R. Peaston, 1762-1763,—English (London); baby-spoon, silver-gilt, maker probably Jacobus Van der Spiegel, late XVII cent.; tea kettle, silver, maker, Cornelius Kierstead, early XVIII cent.; bowl, silver, maker, John Heath, third quarter of XVIII cent.; pap-boat, silver, makers, Shepherd and Boyd, early XIX cent.,—American.....	Lent by Miss Anne S. Van Cortlandt.
(Floor II, Room 23)	Silver tankard, maker, Thauvet Besley, American (New York), XVIII cent....	Lent by Mrs. Sanford Stoddard.
PAINTINGS..... (Wing F, Floor II) (American Wing)	Foundation of Rome, by Giovanni Battista Tiepolo, Italian (Venetian), 1696-1770. Portraits (2): Jeremiah Mason and Mrs. Jeremiah Mason, both by Gilbert Stuart, American, 1735-1828.....	Lent by C. Ledyard Blair. Lent by Mrs. Marian Mason Bell.
(American Wing)	Portrait of Mrs. Isaac Bell, Sr., by Charles C. Ingham, American, 1796-1863.....	Lent by Gordon Knox Bell.
TEXTILES..... (Floor I, Room 3)	Rug, Persian, XVI cent..... *Handkerchiefs (2), embroidered, Napoleonic, French, early XIX cent.....	Lent by George F. Baker. Lent by Mrs. Albert Blum.
WOODWORK AND FURNITURE..... (American Wing)	Side-chairs (2), made by Duncan Phyfe, American, first quarter of XIX cent.... †Box with cover, American, modern.....	Lent by Mrs. Stephen Pell. Lent by The Louis Comfort Tiffany Foundation.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

CALENDAR OF LECTURES FREE LECTURES

JANUARY 16-FEBRUARY 14, 1926

January	HOOR
16 Titian (For the Deaf and Deafened) Jane B. Walker.....	3:00
16 Sarmatian Art Mikhail Ivanovich Rostovtzeff.....	4:00
16 Talk on the Concert Program Thomas Whitney Surette.....	5:15
17 American Costume in the XVIII Century (Gillender Lecture) Edward Warwick.....	4:00
18 The Paradox of the Industrial Arts (Course on the Analysis of Beauty) De Witt H. Parker.....	4:00
21 The Function of Art (Course on the Analysis of Beauty) De Witt H. Parker.....	4:00
23 Chinese Sculpture of the T'ang and Sung Periods Charles Fabens Kelley.....	4:00
23 Talk on the Concert Program Thomas Whitney Surette.....	5:15
24 Study-Hour for Practical Workers: Graphic Arts Grace Cornell.....	3:00
24 Modern Architecture A. D. F. Hamlin.....	4:00
30 Chinese Architecture Everett V. Meeks.....	4:00
30 Talk on the Concert Program Thomas Whitney Surette.....	5:15

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

January		HOUR
31	Study-Hour for Practical Workers: Textiles Grace Cornell.....	3:00
31	Color (Gillender Lecture) Royal B. Farnum.....	4:00
February		
6	Chinese Rugs R. M. Riefstahl.....	4:00
7	Study-Hour for Practical Workers: Home Furnishing Helen Gaston Fish.....	3:00
7	The Decorative Idea Huger Elliott.....	4:00
13	Persian Pottery Charles Fabens Kelley.....	4:00
14	Study-Hour for Practical Workers: Dress Fern Bradley.....	3:00
14	Virtuosity in Painting Royal Cortissoz.....	4:00
Gallery Talks, by Elise P. Carey, Saturdays, at 2 p. m.; Sundays, at 3 p. m.		
Story-Hours for Boys and Girls, by Anna Curtis Chandler, Sundays, at 2 and 3 p. m.; for Children of Members, Saturdays, at 10:30 a. m.		

LECTURES FOR WHICH FEES ARE CHARGED

JANUARY 16—FEBRUARY 15, 1926

In this calendar, M indicates that the course is given by the Museum, N that it is given by New York University, and T that is given by Teachers College.

January		HOUR	January		HOUR
16	Study-Hour for Home-Makers (M) Anna Lamont Rogers.....	10:00	22	English Furniture and Woodwork (M) Herbert Cescinsky.....	8:00
16	Study-Hour for Young Girls (M) Kate Mann Franklin.....	10:00	22	Materials of Decoration (N) Stepan de Kosenko.....	8:00
16	Outline History of Painting (M) Edith R. Abbot.....	11:00	23	Study-Hour for Home-Makers (M) Anna Lamont Rogers.....	10:00
16	Masters of Painting in Spain (N) A. P. McMahon.....	3:00	23	Study-Hour for Young Girls (M) Kate Mann Franklin.....	10:00
18	Art Structure (T) Grace Cornell.....	9:00	23	Outline History of Painting (M) Edith R. Abbot.....	11:00
18	Ancient Art (M) Edith R. Abbot.....	3:00	25	Art Structure (T) Grace Cornell.....	9:00
18	Museum Course for High School Teachers (M) Ethelwyn Bradish.....	4:00	25	Museum Course for High School Teachers (M) Ethelwyn Bradish.....	4:00
19	Color (T) Grace Cornell.....	9:00	26	Color (T) Grace Cornell.....	9:00
19	Principles of Design (N) John Shapley.....	8:00	26	Historic Textile Fabrics (N) R. M. Riefstahl.....	11:00
20	Art Structure (T) Grace Cornell.....	9:00	26	Textile Fabrics (N) R. M. Riefstahl.....	8:00
20	The Art of the Middle Ages (N) John Shapley.....	11:20	27	Study-Hour for Teachers (M) Albert Heckman.....	4:00
20	Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean.....	2:00	29	Study-Hour for Salespeople (M) Grace Cornell.....	9:00
21	Color (T) Grace Cornell.....	9:00	29	Study-Hour for Teachers (M) Kate Mann Franklin.....	4:00
21	General Outline of the History of Art (N) John Shapley.....	11:00	29	Visual Instruction (M) Alfred W. Abrams.....	4:00
22	Study-Hour for Salespeople (M) Grace Cornell.....	9:00	29	English Furniture and Woodwork (M) Herbert Cescinsky.....	8:00
22	Study-Hour for Teachers (M) Mary L. Kissell.....	4:00	29	Oriental Rugs of the Classic Periods (N) R. M. Riefstahl.....	8:00
22	Visual Instruction (M) Alfred W. Abrams.....	4:00			

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

HOUR	January	HOUR	February	HOUR
3:00	30 Study-Hour for Home-Makers (M) Helen Gaston Fish.....	10:00	8 Art Structure (T) Grace Cornell.....	9:00
4:00	30 Study-Hour for Young Girls (M) Kate Mann Franklin.....	10:00	8 Greek Sculpture (M) Gisela M. A. Richter.....	3:00
			8 Museum Course for High School Teachers (M) Ethelwyn Bradish.....	4:00
4:00	February		9 Color (T) Grace Cornell.....	9:00
3:00	1 Art Structure (T) Grace Cornell.....	9:00	9 Tapestries (N) R. M. Riefstahl.....	11:00
4:00	1 Greek Sculpture (M) Gisela M. A. Richter.....	3:00	9 Introduction to the History of Art (N) Herbert R. Cross.....	8:00
4:00	1 Museum Course for High School Teachers (M) Ethelwyn Bradish.....	4:00	9 Introduction to the Buddhist Art of Japan (N) Noritake Tsuda.....	8:00
3:00	2 Color (T) Grace Cornell.....	9:00	9 Textile Fabrics (N) R. M. Riefstahl.....	8:00
4:00	2 Tapestries (N) R. M. Riefstahl.....	11:00	10 Art Structure (T) Grace Cornell.....	9:00
children	2 Introduction to the History of Art (N) Herbert R. Cross.....	8:00	10 Venetian Painting (N) Richard Offner.....	11:20
	2 Introduction to the Buddhist Art of Japan (N) Noritake Tsuda.....	8:00	10 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean.....	2:00
en by	2 Textile Fabrics (N) R. M. Riefstahl.....	8:00	10 Talk for High School Classes (M) Ethelwyn Bradish.....	3:00
HOUR	3 Art Structure (T) Grace Cornell.....	9:00	11 Color (T) Grace Cornell.....	9:00
	3 Venetian Painting (N) Richard Offner.....	11:20	11 General Outline of the History of Art (N) John Shapley.....	11:00
8:00	3 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean.....	2:00	11 Turkish Art and Architecture (N) R. M. Riefstahl.....	11:00
8:00	3 Talk for High School Classes (M) Ethelwyn Bradish.....	3:00	12 Study-Hour for Salespeople (M) Grace Cornell.....	9:00
10:00	4 Color (T) Grace Cornell.....	9:00	12 Historic Styles of Decoration (N) To be announced.....	11:00 & 8:00
10:00	4 General Outline of the History of Art (N) Richard Offner.....	11:00	12 English Furniture and Woodwork (M) Herbert Cescinsky.....	8:00
1:00	4 Turkish Art and Architecture (N) R. M. Riefstahl.....	11:00	12 Oriental Rugs of the XVIII and XIX Centuries (N) R. M. Riefstahl.....	8:00
9:00	5 Study-Hour for Salespeople (M) Grace Cornell.....	9:00	13 Study-Hour for Home-Makers (M) Helen Gaston Fish.....	10:00
4:00	5 Historic Styles of Decoration (N) To be announced.....	11:00 & 8:00	13 Study-Hour for Young Girls (M) Kate Mann Franklin.....	10:00
9:00	5 Study-Hour for Teachers (M) Fern Bradley.....	4:00	13 Great Personalities in Italian Paint- ing (N) Richard Offner.....	10:00
1:00	5 Visual Instruction (M) Alfred W. Abrams.....	4:00	13 Outline History of Painting (M) Edith R. Abbot.....	11:00
8:00	5 English Furniture and Woodwork (M) Herbert Cescinsky.....	8:00	13 The History of Costume (N) R. M. Riefstahl.....	3:00
4:00	5 Oriental Rugs of the XVIII and XIX Centuries (N) R. M. Riefstahl.....	8:00	15 Art Structure (T) Grace Cornell.....	9:00
9:00	6 Study-Hour for Home-Makers (M) Helen Gaston Fish.....	10:00	15 Greek Sculpture (M) Gisela M. A. Richter.....	3:00
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3:00	6 Outline History of Painting (M) Edith R. Abbot.....	11:00		
3:00	6 The History of Costume (N) R. M. Riefstahl.....	3:00		

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception or private view given by the Trustees at the Museum for members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 a.m. to 5 p.m. (Sunday from 1 p.m. to 6 p.m.); Saturday until 6 p.m.; the American Wing closes at dusk.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4.45 p. m.

FOR SALE AT THE FIFTH AVENUE ENTRANCE TO THE MUSEUM